



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

- VIOLET-LE-DUC, E. E. De la Décoration appliquée aux Edifices. Large 4to. 51 pp., 23 illustr. Paris: Ballue. 8 fs.  
 WARNECKE, F. Lucas Cranach der Aeltere. Beitrag zur Geschichte der Familie von Cranach. Görlitz: Starke. 1879. 56 pp. Ill. 4to. 10 marks.  
 ZOLA, E. Mes Haines. Causeries littéraires et artistiques. Mon Salon (1866). Edouard Manet, Étude biographique et critique. New edition. 18mo. 378 pp. Paris: Charpentier. 3.50 fs.

## PERIODICALS.

[Only those American Periodicals are included in this list which are not specially devoted to Art.]

ATLANTIC MONTHLY for November:—The Ceramic Art in America, by Jennie I. Young. Selections in Art, in Contributors' Club. Re-

views: Stewart's Couture's Conversations on Art Methods; Ruskin on Painting; Piton's China Painting in America.—For December:—Review: Tanagra Figurines.  
 HARPER'S MONTHLY for November:—Early American Art. Illustrated. For December:—Review: Rood's Modern Chromatics.  
 INTERNATIONAL REVIEW for November:—The Paris Salon, 1879. I. By Ch. Gindriez. Ill. The Art of Casting in Plaster among the Ancient Greeks and Romans. By W. W. Story.  
 LIPPINCOTT'S MAGAZINE for December:—The Impressionist School of Painting. By L. Lejeune.  
 SCRIBNER'S MONTHLY for November:—Mr. Morris Moore and his Old Masters, by Clarence Cook. Ill. The "Infant Hercules" again, by Sofia Bompiani.—For December:—The Capitol of New York. By Montgomery Schuyler. Ill. Reviews: A Portfolio of Proof Impressions from *Scribner* and *St. Nicholas*; Yriarte's Venice.

## AMERICAN ART CHRONICLE.

## MUSEUMS AND COLLECTIONS.

THE LENOX GALLERY, in New York City, has been opened to the public, admission being obtained by cards which Mr. George H. Moore will furnish upon application. Munkácsy's picture of *Milton, Blind, dictating to his Daughter* has been placed in position, and of course adds greatly to the interest of the collection.

THE ART GALLERY OF THE PEABODY INSTITUTE in Baltimore is closed at present for the reception and preparation of the casts and bronzes now coming from abroad; but arrangements will probably be made before the close of the season, to open it for at least part of the time.

ST. LOUIS.—The Museum now in course of erection, and alluded to in the last number of the REVIEW, will eventually be known as the Museum and Art Gallery of the St. Louis School of Fine Arts. The building will cost about \$200,000, and will be completed and dedicated some time during the coming year. Already a number of pictures and statues worthy of such a home have been promised, and in a few years St. Louis will have an Art Museum which will compare favorably with any in America. An ample endowment has also been guaranteed, so that the future of the Museum and of the school connected with it is assured, in so far as it can be, financially.

## ACADEMIES AND SCHOOLS.

CHICAGO.—THE TWO ACADEMIES.—The Chicago Academy of Design, after a fitful life of about ten years, expired on May 1st, 1879. From its ashes has arisen the Chicago Academy of Fine Arts. The former was a society of artists having the collaboration of amateurs. Its last important act, a year and a half ago, was to put its temporal affairs into the hands of a board of trustees composed of well-known business men, who were not artists. Dissensions arose between the two sets of managers, and the institution became more and more involved in debt, until the sheriff performed the final act by selling out all its effects to satisfy the demands of its creditors. The gentlemen who bought the property of the old Academy and the lease of its rooms, associating others with them-

selves, organized the new association, which is now incorporated and in full working order, and is managed and controlled entirely by responsible business men. Its officers for the present year are, President, Geo. Armour, Vice-President, E. W. Blatchford, Treasurer, L. J. Gage, Secretary, W. M. R. French, who, together with L. Z. Leiter, Wm. I. Baker, Jas. H. Dole, C. L. Hutchinson, and Wm. H. Bradley, constitute its Executive Committee. It consists of Governing Members, Honorary Members, and Annual Members. Governing Members, who may be either artists or laymen, pay an entrance fee of \$100, and \$25 per annum after the first year. They alone vote for and hold the office of trustees. Artists may also be elected Honorary Members by the Board of Trustees; as such they are exempt from the payment of dues, and have "all the rights and privileges of Governing Members, except the right to vote." Annual Members have the privileges of Honorary Members for one year, upon the payment of \$10.

The objects of the Academy, as defined in its published prospectus and its license of incorporation, are "the founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The trustees also say in their prospectus, just published, that they "propose to establish a museum and a school of art, embracing within their scope painting, sculpture, architecture, decoration, and art in its technical applications. Not æsthetic gratification of a few lovers of art only is concerned in this undertaking, but it is the desire and expectation to interest the public generally, and to produce results so practical, and appealing so strongly to the taste, the pride, and the enlightened foresight of our citizens as to merit and receive their prompt support." The general business policy of the Academy is outlined as follows: "The money derived from admission fees of Governing Members and larger subscriptions, is designed for a fund to be applied to securing a permanent location, and to the purchase of a collection of works of art, with a view to the formation of a representative museum of fine arts in their various branches and applications. Current expenses will be paid, as far as possible, out of current

receipts, to be derived principally from annual dues of Governing Members, ten-dollar subscriptions of Annual Members, tuition fees of students, and admission fees from exhibitions." The schools are now open. There is a day school and a night school;—the day school from 9 A. M. to 4 P. M. daily, under the instruction of H. F. Spread and L. C. Earle; the night classes for study from the antique and life, under the direction of J. Roy Robertson. The tuition fees are barely nominal, considering the advantages afforded. Costumed models are used in the day classes, while nude models are used in the night classes. A class of ceramic decoration is also organized under the direction of Mrs. F. N. Bond. Prizes will be given at the end of the year for proficiency in the various studies pursued. No exhibitions are yet announced, and, in view of what is done annually by the Art Committee of the Inter-State Exposition, it is probable that for some time the efforts of the new Academy will be mainly directed toward the maintenance of efficient schools, for which there is a well-known demand in Chicago.

Since the above notice (crowded out of the November number for want of space) was written, the artists of Chicago have determined to revive their old organization, in which they take great pride. This was evinced by a large and enthusiastic attendance on the occasion of the annual meeting, Nov. 6th, L. W. Volk, in the chair. They believe that their old charter is worth preserving, and do not mean that it shall go down to history that a body of artists in a city like Chicago has allowed its name to be sullied by leaving its just debts unsatisfied. The troubles of the Academy have always been financial ones; but similar bodies have been in worse condition, and have extricated themselves. Therefore the Academy of Design, as a body of artists, proposes to leave the new Academy of Fine Arts to itself, and to endeavor to revive the general interest in its own affairs, which for a time appeared to have died out. At the annual meeting the following officers were elected for the ensuing year:—J. C. Cochrane, Architect, President; J. R. Sloan, Painter, Vice-President; Enoch Root, Painter, Corresponding Secretary; G. J. Verbeck, Engraver, Recording Secretary; and C. F. Schwerdt, Treasurer. Mr. Cochrane made an enthusiastic address upon assuming the duties of President. The Secretary presented the annual report of the trustees, and a statement of the financial condition of the Academy, which was anything but flattering. He recited the facts concerning the financial disaster which resulted in the sale of all the Academy's personal property last spring. The property was actually sold for \$250 to satisfy a judgment for back rent, amounting to about \$600. It was bought in by the holder of the judgment, and resold to the New Academy of Fine Arts for \$900; but it is said to have been more valuable. The landlord, though he still held a judgment for a balance over and above the amount realized at the sale, paid back to the Academy over \$400, which has been devoted to paying the current obligations of the old Academy, leaving claims to the amount of nearly \$3,000 unsatisfied. With this load on its shoulders, the original body, with the assistance of its friends, proposes to commence a new life. There will thus be two academies in active competition.

The Academy of Design was originally organized by special act of the legislature of the State, March 10th, 1869. Its charter is a valuable one, and worth preserving, in that it exempts its personal property from taxation,

and no special charters can now be granted by the legislature under the new constitution. It first had rooms in the old Crosby Opera House, and at the time of the great fire, in 1871, occupied quarters erected for it on Adams Street. After the fire a building was erected for its use on the corner of Michigan Avenue and Van Buren Street, but the site not proving to be advantageous, it moved to the rooms in the Pike Building, now occupied by the Academy of Fine Arts. The annual meeting of the Academy of Design was held in its old rooms, but it intends seeking new quarters. It will soon also hold a reception, and in due time an exhibition.

CINCINNATI.—The School of Design in the McMicken University shows a total of 424 registered pupils. The actual number, however, is really only 300, as many of the pupils are registered in more than one department. The departments are classified as follows:—1. Drawing School: Three primary classes; drawing from geometrical solids, casts from fruit and flowers, natural fruit and flowers, architectural ornaments (90 pupils). Two second-grade classes; drawing from parts of antiques (60 pupils). Two third-grade classes; drawing from the antique, full figures (day class 25, night class 23 pupils). Three fourth-grade classes; drawing from life (day 9, night 15, special class 7 pupils).—2. Department of Decorative Design, Water-Color Painting and Pen Drawing: Three day classes and one night class (122 pupils).—3. Wood-carving Department: one day class (54 pupils).—4. Department of Sculpture: day class (8 pupils); night class (11 pupils).

Mr. Henry F. Farny, assisted by Mr. E. K. Foote in painting, and Mr. Ferdinand Meersmann in sculpture, has opened an art school in Pike's Opera-House Building. The course of instruction will be exclusively limited to studies from the living model.

Mr. Preston Powers opened his School of Sculpture, under the patronage of the Women's Art Museum Association, on Nov. 3d, with twenty-two pupils registered for the course. Fourteen pupils have commenced work in modelling at the rooms of the Association in the Music Hall.

SAN FRANCISCO.—The students of the School of Design have formed a club, under the name of the Art Students' Life Class. This organization, according to the *Morning Call* of Nov. 1, is the first of its kind on the Pacific coast, and owes its successful beginning mainly to the efforts of Mr. Virgil Williams (formerly of Boston) and the Art Association. The class will meet three times a week, and many of the resident professional artists have already signified their intention of participating in its studies.

ST. LOUIS.—The St. Louis School of Fine Arts has just become possessed of a valuable collection of about 200 etchings and engravings, the gift of a lady. The etchings are especially valuable to the students, as many of them are represented in different states, showing the progress and development of the work.

## LECTURES.

THE CONCORD SCHOOL OF PHILOSOPHY AND LITERATURE having been a success, a second term is announced for next season. Among the lectures already determined upon are several by Mrs. E. D. Cheney on "Color" and "American Art."

PROF. WARE will deliver six lectures and give six lessons for practising draughtsmen on "Shades and Shadows and the Perspective of Shadows," in the Lowell Free Course at the Massachusetts Institute of Technology, Boston. The first lecture will be given on the evening of Jan. 5th. 1880.

FOUR LECTURES ON JAPANESE ART will be delivered before the Peabody Institute, Baltimore, on the evenings of Jan. 6, 8, 13, and 15, 1880, by Prof. William Elliot Griffis, author of *The Mikado's Empire*, and formerly of the University of Tokio. The illustrations to be used at these lectures were expressly prepared for the purpose by Japanese artists.

REV. H. G. SPAULDING, whose lectures on "Pagan and Christian Rome" were announced in the last number of the REVIEW, has changed his residence. His present address is 648 State Street, Springfield, Mass. Mr. Spaulding's lectures, as given during the present season, are arranged in two series; one upon "Pagan Rome and Christian Rome," the other upon "Roman Life and Art," chiefly as revealed by the discoveries made in Pompeii. The sub-titles of the first course are as follows: — 1. The Hills, Walls, Gates, Fountains, Aqueducts, and Baths of Pagan Rome. 2. Classic Ruins; the Rome of the Cæsars. 3. Ancient Roman Amusements. 4. Catacombs and Churches; Early Christian Art. 5. St. Peter's; the Rise and Development of the Christian Basilica. The second series treats of the following subjects: — 1. How Pompeii was Destroyed. 2. Roman Watering-Places. 3. The Daily Life of the Old Roman World. 4. The Roman House. 5 and 6. Ancient Paintings.

MR. CORNING'S Lectures on Art, with stereopticon illustrations, have been well attended, writes a correspondent from Brooklyn, N. Y., but not so adequately as their intrinsic excellence would seem to merit.

#### EXHIBITIONS AND SALES.

NEW YORK. — The first of the monthly art receptions of the Union League Club was given on the evening of Thursday, November 13th. The number of pictures contributed by artists was unprecedented, and completely filled the gallery. It was the most interesting and noteworthy exhibition that the art committee of the club has yet succeeded in giving, and it comprised examples of the best and most recent work of nearly all the leading men. The receptions of the Union League Club are of great service to the local art interest. Artists display a very commendable desire to appear well on each occasion, and the opportunities afforded them for profitable and desirable intercourse with possible and known patrons are excellent.

The exhibition at the American Art Gallery (late Kurtz) is full of interest, but is not attracting the degree of public attention that it deserves. This is probably due in a great measure to the fact that it is regarded very much in the light of a dealer's display, a consideration which, although it ought to have no weight, promises nevertheless to cause some embarrassment to the Society of American Artists, which apparently has no other place to go to for its regular spring exhibition. Up to Nov. 20th ten paintings had been sold, amounting in the aggregate to \$4,000. An interesting exhibition of designs, submitted in competition for prizes offered by the "Art Interchange," was held at the same rooms.

The Loan Exhibition of the Seventh Regiment Fair brought out of the private collections a great many interesting pictures, notably the sensational "1807" of Meissonier, in the possession of Mrs. A. T. Stewart, which thus came into public view for the first time since its purchase.

BOSTON. — The exhibition of the works of the late William Morris Hunt opened at the Museum of Fine Arts on Nov. 11th, and will close Dec. 15th. It contains 200 works in oil, 118 charcoal, pastel, and water-color drawings, and 3 plastic works, covering a period of thirty years, and including the artist's last sketch, executed three days before his death. The catalogue contains a short biography, written by Mr. John C. Dalton, and is adorned with an excellent photograph of the deceased.

The exhibition of drawings by Mr. Ruskin closed on Nov. 8th. The drawings have been taken to New York, to be exhibited there.

The first exhibition of the Boston Art Students' Association was held at the rooms of the Art Club, from Nov. 17th to Nov. 22d.

The Twenty-first General Exhibition of the Art Club will open Friday, Jan. 9th, and continue until Saturday, Jan. 31st, 1880.

The exhibition of paintings by American artists, at the gallery of Messrs. Doll and Richards, will remain open until about the middle of December. It is very interesting, as it contains a number of paintings by artists of other cities. Prominent among these are a large marine by Richards, of Philadelphia, one of the most important works of this artist; landscapes by Wyant, Sartain, Inness, and others; Edward Moran's *Returning Fishermen*; and pictures by Wordsworth Thompson, J. G. Brown, etc. Mr. Selinger, a young Boston artist, lately returned from Munich, has a capital figure of an old German peasant, and Mr. J. Appleton Brown is represented by a *Winter*, one of a set of the four seasons painted some months ago. A most interesting special exhibition of portraits, including those of the Hon. Lyon Playfair, Hon. Charles Francis Adams, Rev. J. Langdon Sibley, a couple of portraits of ladies, and one of a child, by Mr. F. P. Vinton, was held in the same gallery some weeks ago.

PHILADELPHIA. — The first annual exhibition of the Philadelphia Society of Artists, held at the Pennsylvania Academy of Fine Arts, closed on December 1st. The catalogue, illustrated after the manner of the catalogues of the New York Academy of Design, shows a grand total of 360 works, all by American artists.

CINCINNATI. — Five paintings constitute the entire number of works of art disposed of at the Cincinnati Exposition. A landscape, *Siout, Upper Egypt*, by S. R. Gifford, and *The Captive*, by McLure Hamilton, were among the sales.

NEW YORK. — The Twentieth Annual Sale of the Artists' Fund Society of New York, will take place the latter part of January. All the productions are by American artists, and offered free of limitation. The praiseworthy object of these sales commends them to the special attention of the public.

#### CLUBS.

THE BOSTON ART CLUB held its first meeting of the season on the evening of Nov. 1st. The following resolutions were adopted as a tribute of respect to the two distin-

guished Boston artists whose death took place during the summer recess : —

*"Resolved,* That we, members of the Boston Art Club, deeply regret the untimely death of our late associate, William Morris Hunt. While his artistic genius was of that high order which obtained the warm admiration of all who could appreciate it, his kindly disposition endeared him to his friends, and his brilliant social qualities made those who occasionally met him feel that it was a privilege to be in his company.

*"Resolved,* That we, members of the Boston Art Club, feel the death of Dr. William Rimmer to be a most serious loss, both to us and to the community in which he lived. His profound knowledge of anatomy, coupled with his great artistic talent, fitted him to render the most important services to art education, and we may long wait before we can hope to fill the place which he has left vacant."

THE CINCINNATI POTTERY CLUB took possession of its new work-room in the Hamilton Road Pottery of Mr. Frederick Dallas on Nov. 5th. The Club is limited to twelve members, the officers being Miss M. Louise McLaughlin, President, Miss Clara C. Newton, Secretary, and Miss Alice Holabird, Treasurer. The new underglaze kiln, now being built for the use of the Club, will be ready in the course of a few weeks.

THE ST. LOUIS SKETCH CLUB. — Less than two years ago, the same lack of cordiality and good feeling was apparent among the artists of St. Louis that is generally found among men of the same profession who keep to themselves and have nothing to bring them together; but this state of things has lately been greatly changed for the better, thanks to the beneficent influence of the St. Louis Sketch Club. The Club is managed on the plan usually followed in similar institutions, that is to say, one member in turn chooses a subject for illustration, and the sketches of the evening become his property. From the beginning, however, the Club did not neglect the social feature, in the shape of a modest lunch, cigars, and other harmless enjoyments. Finally rooms were secured and tastefully fitted up, and in them the Club — which consists of active and associate members — meets once in two weeks. Toward the last of October a reception was tendered by the Club to Mr. Harry Chase, the marine painter, on his second return from Europe, where he devoted three years to the study of his profession at the Hague. The chief danger to the Club at this time is its fast growing membership. It has become popular, its meetings are eagerly reported by the papers, and there is danger of the introduction of an element caring little for art, and much for the social features.

#### MONUMENTS.

A monument to Major John André, erected on André Hill, near Tappan, Rockland Co., N. Y., the spot where he was executed as a British spy, was dedicated on Oct. 2d. The monument is in the shape of a shaft of Maine granite, three and a half feet square and five feet high, its otherwise plain sides relieved by several inscriptions. The cost was borne by Mr. Cyrus W. Field.

Congress appropriated \$3000 at the last session for a memorial to be erected upon the site of the house in which Washington was born. The design is to be executed under the direction of Secretary Evarts, who has consulted with eminent artists and gentlemen accomplished in art

upon the proper form of such a memorial. The estate is in Westmoreland County, Virginia, about midway between Richmond and Washington, and nothing remains of the house but a chimney. Secretary Evarts and a party of friends recently made a visit to the spot for the purpose of judging from the actual situation what would be an appropriate memorial. Among the suggestions nothing seems to us better than that of a fountain, if it can be made practicable. The ever-flowing living water, pure and refreshing, is a fitting symbol of the character and influence of the man to be commemorated. Statues of him and monuments of every kind are frequent and familiar, and a fine work of the kind, well placed upon the very site of the house, could not but be very satisfactory. But a fountain, besides its suggestiveness, offers room for bas-reliefs and designs drawn from the story of Washington's life. It is fortunate that the decision will be made by authorities so competent, and we have a right to expect that whatever form of memorial shall be selected will be worthy the spot and the country. (*Harper's Weekly.*)

Mr. John Carroll Power, custodian of the National Lincoln Monument at Springfield, Ill., has kindly furnished the following details. The design of the entire monument is by Mr. Larkin G. Mead, and was adopted by the Association on Sept. 11th, 1868. The Association took upon itself the management of the architectural part of the structure, and on Dec. 30th, 1868, entered into a contract with Mr. Mead by which the latter bound himself to mould, cast, and deliver all the statuary included in his design, namely a statue of Lincoln, not less than ten feet high, four groups representing the infantry, cavalry, artillery, and navy, and a coat of arms of the United States, for the sum of \$70,000, — the various pieces to be delivered from time to time, as the Association might direct. On May 7th, 1869, the Executive Committee was instructed to request Mr. Mead to proceed with the statue of Lincoln and the coat of arms. Ground was broken on Sept. 9th, 1869, and by July, 1871, the work was so far advanced that the body of Mr. Lincoln's son Thomas (Tad), who died on the 15th of the month, could be placed in one of the crypts. On Sept. 19th of the same year, President Lincoln's remains were removed from the temporary vault to the central one of the five crypts intended to hold the entire family, and the bodies of his two children William and Edward were also placed in the monument. The models for the Lincoln statue and the coat of arms arrived from Florence at the Ames Manufactory in Chicopee, Mass., in October, 1870, and the casts were placed on the Monument on Oct. 2d, 1874. In December, 1871, Mr. Mead was authorized to proceed with the infantry group, and the order for the naval group followed in March, 1872. The dedication of the Monument took place on Oct. 15th, 1874, in the presence of 20,000 people. The naval and infantry groups were received early in the spring, and placed in position in September, 1877. In May of the same year, Mr. Mead was invited to proceed with the artillery group, and the order for the fourth and last, or cavalry group, was given on Sept. 12th, 1879. In prosecuting this work the Association has never contracted any debts, and no order was given before the necessary funds were secured. The moneys so far received came from the following sources : — State of Illinois, \$77,000; State of New York, \$10,000; State of Missouri, \$1,000; State of Nevada, \$500; citizens of Chicago,

\$4,566.66, being one third of the price of the infantry group; citizens of New York, \$13,700, the entire price of the naval group. When the artillery and cavalry groups are placed and paid for, the total cost will amount to about \$212,000. Mr. Power adds, that this will about exhaust the funds of the Association, and a call will probably be made on Boston for about \$10,000, to aid in ornamenting the seven acres of ground surrounding the Monument. Many assurances have already been given that such a call will meet with a liberal response. The Monument is of Quincy granite, and consists of a square base with semi-circular projections on the north and south sides. From this base rises a square structure, with circular projections on the four corners, which serve as pedestals for the groups. Above this structure rises an obelisk, in front of which, on the south side, stands the statue of Lincoln on a square pedestal. The monument is 72½ feet square at the base, and 100 feet high. The Memorial Hall, in the basement of the building, contains a collection of Lincoln relics.

The statue of Josiah Quincy, by Mr. Thomas Ball, lately erected before the City Hall, in Boston, has been the cause of considerable, but, from its character, unprofitable discussion in the papers. A savage attack upon Mr. Ball by Mr. Wendell Phillips, published in the *Advertiser*, and containing a eulogium on Mr. Martin Milmore's works, has called forth several replies, glorifying Mr. Ball at the expense of Mr. Milmore. On the whole it must be said, however, that public opinion, in so far as it finds expression in the papers, does not seem to be satisfied with this latest adornment of the city.

Mr. Richard S. Greenough is to furnish to the city of Boston a duplicate of his bronze statue of Governor Winthrop, for which he is to be paid the sum of \$4,800. This statue is to be a companion to Miss Whitney's Samuel Adams, and will probably be placed upon the Common.

A statue of Lief Ericsson, to be paid for by private subscriptions, is to be erected in the square in front of the Post-Office building in Boston.

According to a report in the *Advertiser*, it has been suggested that the new Society for the Adornment of the City of Boston take immediate steps to secure memorials of the five signers of the Declaration of Independence from Massachusetts, either by placing their statues at the gates of the Common, or by grouping their effigies in some prominent place. The same report also states, on the authority of Mr. Edward Atkinson, that the Robert G. Shaw memorial fund, to be used in the erection in Boston of a monument to Col. Shaw, who was killed in the assault on Fort Wagner, July 18th, 1863, now amounts to nearly enough to secure the object for which it was designed, and that, if the city will grant a lot of land on Commonwealth Avenue, two persons will contribute \$1,000 toward the erection of an equestrian statue there, which will serve as a complement to that of Washington in the Public Garden.

A proposition is on foot in Boston to erect an arch of triumph, commemorating the Revolution, at the junction of Commonwealth Avenue and West Chester Park.

An association, known as the Chisolm Monument Association, has been formed for the purpose of erecting a monument to Judge Chisolm and his daughter Cornelia. Grace Greenwood is the President, Mrs. H. C. Ingersoll, Washington, D. C., the Treasurer.

A monument to the memory of the late Henry C. Carey, the well-known writer on political economy and the champion of protection, is to be erected in Philadelphia.

A Confederate monument was unveiled at Macon, Ga., on the 29th of October.

Ward's equestrian statue of Gen. George H. Thomas was unveiled on the occasion of the eleventh reunion of the Society of the Army of the Cumberland, at Washington, D. C., on the 19th of November.

Another effort is to be made in Indiana to raise money for a bronze statue of Senator Morton. The project was started two years ago, but has not thus far been attended with success.

A monument is to be erected to General Hooker.

Cleopatra's Needle, the obelisk which was to arrive in New York from Alexandria before the end of the year, has been attached by the creditors of the deposed Khedive; but this effort to retain the monument in Egypt will prove unavailing, as it is undoubtedly American property. Some opposition to the removal of the monolith has also developed in the United States, and a petition has been started by citizens of Newport, R. I., praying that it be left, under American protection, where it is now standing. Signatures to this petition may be forwarded to the office of the *Newport News*.

#### NECROLOGY.

ABEL C. MARTIN, architect, of Boston, died in that city, in his forty-eighth year, on October 29th, from injuries received by being run over by a frightened horse. Among the works executed by him in Boston may be named the Chauncy Hall school building, the Clarendon House, and the new Park Theatre. Mr. Martin was one of the founders of the Society of Architects. A more detailed biographical notice of the deceased may be found in the *American Architect* for November 8th.

#### MISCELLANEOUS.

A society has been formed in Boston for the adornment of the city. A preliminary meeting, called by Messrs. M. P. Kennard, Charles W. Slack, Frederick O. Prince (the Mayor of the city), and Gilbert Attwood, took place on Nov. 1st, at Young's Hotel, and at an adjourned meeting, held at the hall of the Massachusetts Charitable Mechanic Association on Nov. 10th, a temporary organization was effected, with the Hon. Alexander H. Rice as President. A committee was also appointed to consider the name to be adopted by the new society.

At a Fair held for the benefit of the Homœopathic Hospital at Brooklyn, N. Y., a special effort was made to secure a sum sufficient to endow an "artist's bed." Of a number of pictures contributed by the painters several were sold, as were all the etchings presented by Mr. F. S. Church of New York. The offerings were given with the condition that they should be sold at the prices fixed by the artists, in this differing from the usual plan of taking what can be had.

Mr. Fairman Rogers has presented four Tanagra figurines to the Pennsylvania Academy of Fine Arts.

The San Francisco Art Association has received as a gift a reproduction in marble of Titian's *Venus*, in the Tribuna of the Uffizi at Florence.

Mr. W. M. Chase, the well-known New York artist, has added the large central hall of the 10th Street studio building to his atelier, and is employed in decorating and furnishing it with an immense amount of material from abroad. When this is completed Mr. Chase will have a studio of

amazing proportions, which for various reasons cannot fail to possess a marked interest for all to whom it is in any way accessible.

Munkácsy's *Visit to the Baby* has been sold to Mrs. A. T. Stewart by Judge Hilton.

## FOREIGN ART CHRONICLE.

### MUSEUMS AND COLLECTIONS.

THE COLLECTION OF EGYPTIAN ANTIQUITIES of M. Allemant, comprising 156 bronzes of animals, 131 ceramic statuettes, and a number of other objects, is to be bought by the city of Antwerp at the price of 22,000 francs.

THE MUSEUM AT BOOLAK, near Cairo, the finest Egyptian Museum of the world, is being repaired and re-decorated, according to a correspondent of the *Academy*, pending the problematical completion of the promised new building on the other side of the Nile. According to the same correspondent, it looks as if the new Khedive took some interest in the collection.

THE MUSEO TIBERINO, at Rome, now building in the old Botanical Garden, is to contain all the objects of art found in and along the banks of the Tiber. The conservatory of the garden has been converted into a gallery, to hold the fine frescos lately discovered in the Farnesina. (*Athenæum*.)

THE NEW MUSEUM AT VIENNA is rapidly approaching completion, and will probably be ready in 1882 to receive the pictures now exhibited in the Belvedere. The collection will be considerably increased by the paintings at present dispersed throughout the imperial palaces, and by a selection from those in the lower Belvedere, including two Holbeins and an admirable Clouet. Two catalogues of the new museum are already in preparation, one of which is to contain simply a short enumeration of the paintings, the other, in three volumes, giving all the information sought for by students. (*K. Chr.*)

BRITISH MUSEUM. — The sculpture galleries of the British Museum are to be lighted by electricity. Experiments in this direction are now making.

NATIONAL GALLERY, LONDON. — Great indignation is expressed by the English papers at the periodical closing of the National Gallery, and a movement is on foot to prevail on the trustees to throw the gallery open permanently, and at least six days in the week.

THE INDIA MUSEUM, which forms part of the South Kensington Museums, and contains, besides many objects illustrating the natural wealth of India, a valuable collection of paintings, sculptures, and art-industrial products, is threatened with dispersion, seemingly because not sufficiently patronized by the public. An interesting description of the Museum is given in the *Saturday Review* of Oct. 18th. The most important part of the collection, from the point of view of the history of art, are the sculptures from the tope of Amravati, and those from

Murda. The tope, now destroyed, was built in the year 311 of our era; the sculptures relate to the birth and life of Gautama, the founder of Buddhism, and have been figured and described by Mr. James Fergusson. Still more interesting to the student of art are the fragments from Murda, in which Greek influences, attributable perhaps to the invasion of Northwestern India by Alexander, are clearly visible. It is to be hoped, with the writer in the journal quoted, that the India Museum may still be saved, and that it may be made more available by removal to a more accessible locality.

### SCHOOLS.

AUSTRIA. — The question of the combination of industrial schools with the public schools, is the subject of a series of articles by R. v. Eitelberger in the *Mittheilungen des k. k. Oesterreich. Museums*. Dr. v. Eitelberger takes strong ground in favor of the combination, and sums up his arguments in the following sentences: "Above all it is necessary to awaken the love for industrial occupations in our youths. This is at the present moment the duty not only of schoolmen, but of the state, of the artisans, and of the manufacturers as well. The schools must not be allowed to raise up a generation of sciolists and glib talkers, who have no inclination to carry on a modest trade, and are devoured by an ambition which can never be satisfied. We must strive to train our young people so that they may be well qualified, contented, and capable, and willing to work. Those who think that it is time enough to defer the beginning of industrial education until the eight years of school life have been finished, are grievously mistaken. The decline of the industrial arts in Middle Europe is mainly due to the circumstance that so little has been done to animate the love of work among the young people, and to direct their minds towards the occupations which were in the past, and must necessarily be in the present and in the future, the means of reliance for the greater part of human society."

### EXHIBITIONS.

AT THE SYDNEY EXHIBITION, which opened on Sept. 17th, there is a tolerably good display of art objects. England has 513, Germany 108, Austria 170, and France 168 entries. American art does not seem to be represented.

DÜSSELDORF will have two exhibitions in the year 1880, — a "General German Art Exhibition," together with an